

A wide, ornate border in red ink frames the entire page. It features a repeating pattern of stylized flowers, leaves, and vines, with a central medallion at the top and bottom.

MELODIA

A COURSE IN
SIGHT-SINGING
SOLFEGGIO

BY
SAMUEL W. COLE
AND
LEO R. LEWIS

BOOK I

BOOK II

COMPLETE
(Books I-IV)

OLIVER DITSON COMPANY
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MELODIA

A COMPREHENSIVE COURSE IN

SIGHT-SINGING

(SOLFEGGIO)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

THE EXERCISES WRITTEN AND SELECTED BY

LEO R. LEWIS

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OLIVER DITSON COMPANY

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Sole Representative

Bryn Mawr, Pennsylvania

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INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of *MELODIA* believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in *MELODIA*, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain

many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of *MELODIA* that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

- 1, The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
- 2, The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;
- 3, Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
- 4, The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
- 5, Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
- 6, Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, "To II" means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise

may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: **the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [||] is inserted.** The double-thin-bar [|||] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [II], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

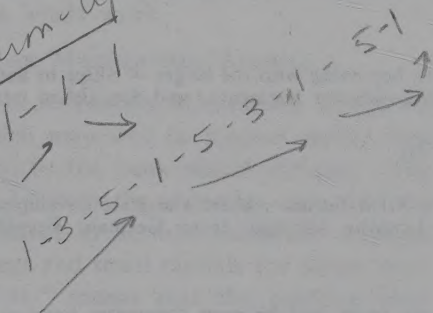
<i>Ad</i> T. Anderton [1836-]	<i>Gn</i> C. F. Gounod [1818-1893]	<i>Na</i> J. Nares [1715-1783]
<i>Ab</i> D. F. E. Auber [1782-1871]	<i>Hd</i> G. F. Händel [1685-1759]	<i>Pa</i> A. Panzeron [1796-1859]
<i>Bh</i> J. S. Bach [1685-1750]	<i>Hr</i> H. L. Hasler [1564-1612]	<i>Py</i> C. H. H. Parry [1848-]
<i>Be</i> L. van Beethoven [1770-1827]	<i>Hs</i> J. A. Hasse [1699-1783]	<i>Rd</i> J. J. Rodolphe [1730-1812]
<i>Bt</i> A. Bertalotti [1665-1730(?)]	<i>Hn</i> J. Haydn [1732-1809]	<i>Rs</i> G. Rossini [1792-1868]
<i>Bn</i> H. Bönicke [1821-1879]	<i>Hg</i> J. Higgs [1829-1902]	<i>Sb</i> J. N. Schelble [1789-1837]
<i>Br</i> J. Brahms [1833-1897]	<i>Kb</i> J. P. Kirnberger [1721-1783]	<i>Sn</i> F. Schneider [1786-1853]
<i>Cl</i> G. Carulli [1800-1877]	<i>La</i> H. F. Langlé [1741-1807]	<i>Sm</i> R. Schumann [1810-1856]
<i>Cb</i> E. Chabrier [1842-1894]	<i>Ls</i> O. Lasso [1532-1594]	<i>St</i> J. A. Steffani [1726-1800(?)]
<i>Ck</i> G. W. Chadwick [1854-]	<i>Lm</i> H. Lemoine [1786-1854]	<i>Ts</i> W. Tschirch [1818-1892]
<i>Ch</i> L. Cherubini [1760-1842]	<i>Lo</i> L. Leo [1694-1756]	<i>Vd</i> G. Verdi [1813-1901]
<i>Cn</i> P. Cornelius [1824-1874]	<i>Lw</i> C. Löwe [1796-1869]	<i>Wg</i> R. Wagner [1813-1883]
<i>Du</i> F. Durante [1684-1755]	<i>Mn</i> F. Mendelssohn [1809-1847]	<i>Wb</i> S. Webbe [1740-1816]
<i>Fi</i> C. H. Fischer [1800-1875(?)]	<i>Mi</i> J. Minard [1845(?)-]	<i>Wn</i> B. Widmann [1820-]
<i>Fr</i> C. Franck [1822-1890]	<i>Mz</i> W. A. Mozart [1756-1791]	<i>Wll</i> F. Wüllner [1832-1902]

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Warm-up



MELODIA - BOOK I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat

3-11-94

C:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

A musical score for a single melodic line in 3/4 time, spanning measures 24 to 45. The notation is written on a single staff with a treble clef. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 24 through 45 indicated at the beginning of each line. The melody consists of eighth and sixteenth notes, often beamed together in groups, and includes some rests. The final measure (45) ends with a double bar line.

24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

This musical score consists of 10 staves of music, numbered 46 through 75. The notation is as follows:

- Staff 46:** Treble clef, 2/4 time signature. Measures 46-48.
- Staff 49:** Treble clef, 2/4 time signature. Measures 49-51.
- Staff 52:** Treble clef, 2/4 time signature. Measures 52-54.
- Staff 55:** Treble clef, common time (C). Measures 55-57.
- Staff 58:** Treble clef, 2/4 time signature. Measures 58-60.
- Staff 61:** Treble clef, common time (C). Measures 61-63.
- Staff 64:** Treble clef, 3/2 time signature. Measures 64-65.
- Staff 66:** Treble clef, 3/2 time signature. Measures 66-67.
- Staff 68:** Treble clef, common time (C). Measures 68-69.
- Staff 70:** Treble clef, 3/4 time signature. Measures 70-71.
- Staff 72:** Treble clef, common time (C). Measures 72-73.
- Staff 74:** Treble clef, common time (C). Measures 74-75.
- Staff 75:** Treble clef, 3/4 time signature. Measures 75-76.

The music features a variety of note values including eighth, quarter, and half notes, as well as rests. There are several key signature changes and time signature changes throughout the piece. A double bar line with repeat dots appears at the end of measure 75.

A musical score for a single melodic line, measures 76-93. The notation is on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 3/8. The music consists of a continuous sequence of eighth and sixteenth notes, with some rests. Measure numbers 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, and 93 are printed above the staff. The score ends with a double bar line and repeat dots in measure 93.

This musical score is for guitar, spanning measures 94 to 108. The notation is written on a single staff in treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like *mf* and *f*. Measure 94 starts with a treble clef and a key signature of one flat. Measure 95 continues the melody. Measure 96 introduces a key signature change to two flats (B-flat and E-flat) and a time signature change to 6/8. Measure 97 continues in 6/8. Measure 98 continues in 6/8. Measure 99 continues in 6/8. Measure 100 changes to common time (C). Measure 101 changes to 2/4. Measure 102 changes to 3/2. Measure 103 changes to 6/4. Measure 104 continues in 6/4. Measure 105 changes to common time (C). Measure 106 continues in common time. Measure 107 changes to 6/8. Measure 108 continues in 6/8.

94

95

96

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102

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104

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106

107

108

This musical score is for guitar, spanning measures 109 to 127. It is written in treble clef with a key signature of one sharp (F#). The score is divided into systems, with measure numbers 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, and 127 placed above the corresponding measures. The time signature changes throughout the piece: 4/4 for measures 109-110, 3/4 for 111-112, 6/8 for 113-114, common time (C) for 115-116, 2/4 for 117-118, 3/4 for 119-120, 6/8 for 121-122, 4/4 for 123-124, 3/4 for 125-126, and 4/4 for 127. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and ties. The piece concludes with a double bar line at the end of measure 127.

A musical score for guitar, consisting of 12 staves of music. The score is written in treble clef with a key signature of one flat (B-flat). The measures are numbered 128 through 147. The time signature changes throughout the piece: 4/4 (measures 128-131), 3/4 (measure 132), 4/4 (measures 133-134), 6/8 (measures 135-136), 6/4 (measures 137-138), C (measures 139-142), 3/4 (measures 143-144), 3/4 (measure 145), and 3/8 (measures 146-147). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing triplets or sixteenth notes. The score ends with a double bar line and a repeat sign in measure 147.

128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147

Musical score for guitar, measures 148-167. The score is written in treble clef with a key signature of one sharp (F#). The measures are numbered 148 through 167. The time signature changes from 4/4 to 3/4 at measure 150, to 3/8 at measure 153, to 3/4 at measure 155, to 6/8 at measure 156, to 6/4 at measure 157, to common time (C) at measure 158, to 3/4 at measure 160, to 3/8 at measure 163, to 6/8 at measure 164, and to 4/4 at measure 167. The notation includes various rhythmic values, accidentals, and phrasing slurs.

148 149

150 151

152

153

154

155

156

157

158

159

160 161

162

163 164

165

166 167

This musical score page contains 20 staves of music, numbered 168 through 187. The music is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is C (common time) for measures 168-170, 173, 174, 176, 180, and 186. It changes to 3/4 for measures 171-172, 181, and 187. It changes to 6/8 for measures 175-177, and 2/4 for measure 179. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. A double bar line with repeat dots appears at the start of measure 179. The page number 9 is in the top right corner.

168 169

170

171 172

173

174 175

176

177

178

179

180

181 182

183

184 185

186

187

All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher.

11

This page contains 11 staves of musical notation for unison bass exercises, numbered 206 through 225. The exercises are written in various time signatures including 4/4, 3/4, 2/4, 3/8, 6/8, and 3/2. The notation includes eighth, quarter, and half notes, as well as rests and slurs. The exercises are arranged in a continuous sequence across the staves.

206 207 208

209 210

211 212

213

214

215

216 217

218

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220 221

222

223 224

225

226 227

228 229

230

231

232

233 (with 243) 234 (with 244)

235

236

237

238

239 240

241

242

243 (with 233)

244 (with 234) 245

246(with 263) 247

248

249(with 264) 250

251

252 253

254

255 256

257

258

259

260

261

262

263(with 246) 264(with 249)

265

266 267

268 (with 279)

269

270

271

272

273

274

275 276

277

278

279 (with 268)

280

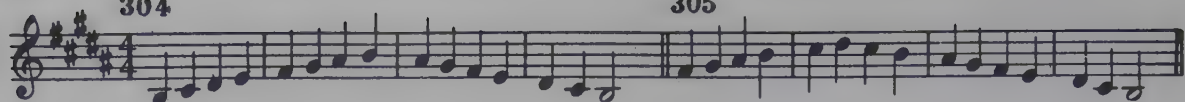
281

This musical score page contains 22 staves of music, numbered 282 through 303. The notation is as follows:

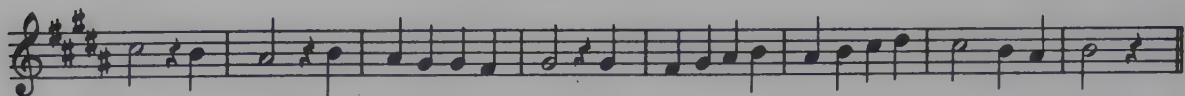
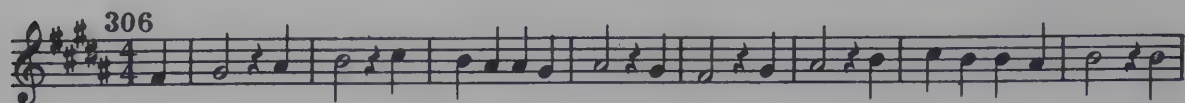
- Measures 282-283:** Treble clef, 4/4 time. Measure 282 contains a whole note chord. Measure 283 contains a whole note chord.
- Measures 284-285:** Treble clef, 4/4 time. Measure 284 contains a whole note chord. Measure 285 contains a whole note chord.
- Measures 286-287:** Treble clef, 4/4 time. Measure 286 contains a whole note chord. Measure 287 contains a whole note chord.
- Measures 288-289:** Treble clef, 3/4 time. Measure 288 contains a whole note chord. Measure 289 contains a whole note chord.
- Measures 290-291:** Treble clef, 3/4 time. Measure 290 contains a whole note chord. Measure 291 contains a whole note chord.
- Measures 292-293:** Treble clef, 6/8 time. Measure 292 contains a whole note chord. Measure 293 contains a whole note chord.
- Measures 294-295:** Treble clef, 6/8 time. Measure 294 contains a whole note chord. Measure 295 contains a whole note chord.
- Measures 296-297:** Bass clef, 4/4 time. Measure 296 contains a whole note chord. Measure 297 contains a whole note chord.
- Measures 298-299:** Bass clef, 4/4 time. Measure 298 contains a whole note chord. Measure 299 contains a whole note chord.
- Measures 300-301:** Bass clef, 3/4 time. Measure 300 contains a whole note chord. Measure 301 contains a whole note chord.
- Measures 302-303:** Bass clef, 3/4 time. Measure 302 contains a whole note chord. Measure 303 contains a whole note chord.

304

305

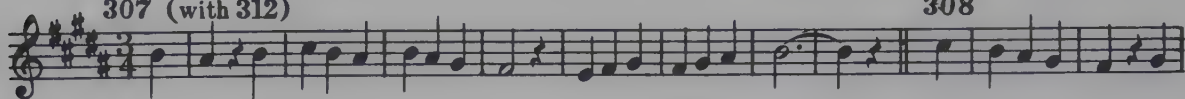


306

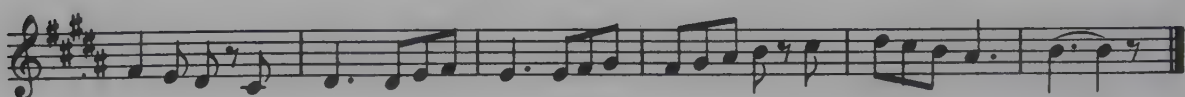


307 (with 312)

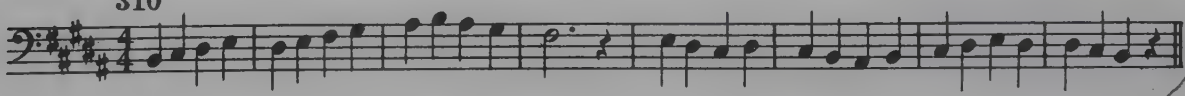
308



309



310



311



312 (with 307)



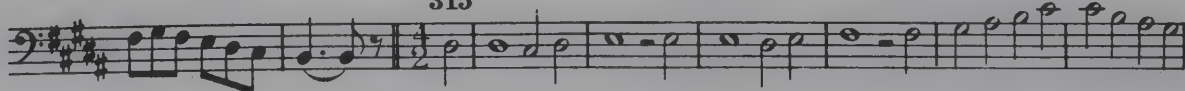
313



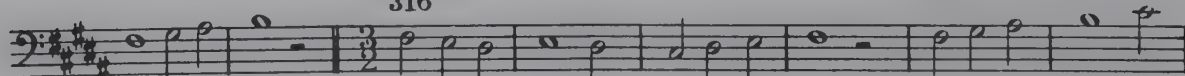
314



315



316



317



318 319

320 321 (with 338)

322 (with 337) 323

324

325

326 327

328 (with 339 or 340) 329

330 331

332

333 334

335 336

337 (with 322) 338 (with 321)

339 (with 328) 340 (with 328)

341 342

343

344 345

346 347 348

349 350 351

352 353 354

355 356 357

358 359 360

361 (with 378) 362

363 364 (with 379)

365 366

367 368 369

370 371 372

373 374 375

376 377

378 (with 361)

379 (with 364) 380

381 382 383

384 385 386

387 388

389 390

391 392

393

394 395

396

397 398

399

400 401

402

403 404

405 406

407 408

This musical score page contains 28 measures of music, numbered 381 through 408. The notation is arranged in ten systems, each with a single staff. The key signature changes from C major (no sharps or flats) to D major (two sharps) at measure 393. The time signature changes from 4/4 to 3/4 at measure 383, then to 3/4 at measure 396, and finally to 3/8 at measure 403. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation is in a standard Western musical style with a treble clef for all staves.

409 410

411

412 413

414

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421

422

423

424

5-57-67645-200

SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation

1 2 3

4 5 6

7

8 Wn 9 Wn

10

11

12 Wn

13 Wn

14 Wn

15 Wn

16 Wn

17 Wn

18 (Compare with 10)

19 Wn

20 Wn

21 Wn

22 Wn

Handwritten musical notation for measures 22 and 23. The key signature has one sharp (F#) and the time signature is 3/4. Measure 22 starts with a whole rest in the treble and a half note in the bass. Measure 23 contains eighth and quarter notes in both staves.

23

change

24

Handwritten musical notation for measures 23 and 24. Measure 23 continues with eighth and quarter notes. A handwritten word "change" is written above the staff. Measure 24 begins with a whole note in the treble and a half note in the bass.

Handwritten musical notation for measures 24 and 25. Measure 24 continues with eighth and quarter notes. Measure 25 begins with a whole rest in the treble and a half note in the bass.

25

Handwritten musical notation for measures 25 and 26. Measure 25 continues with eighth and quarter notes. Measure 26 begins with a whole rest in the treble and a half note in the bass.

26

Handwritten musical notation for measures 26 and 27. Measure 26 continues with eighth and quarter notes. Measure 27 begins with a whole rest in the treble and a half note in the bass.

27

28

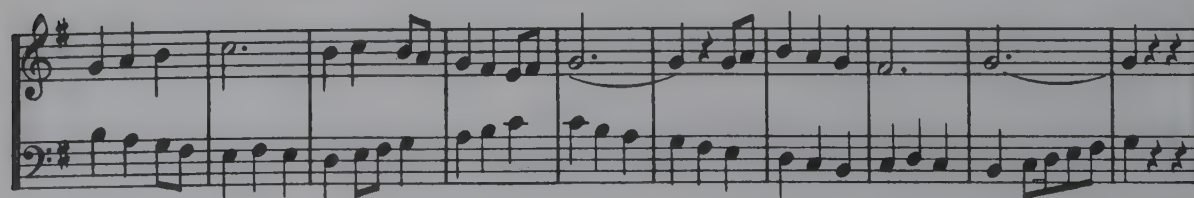
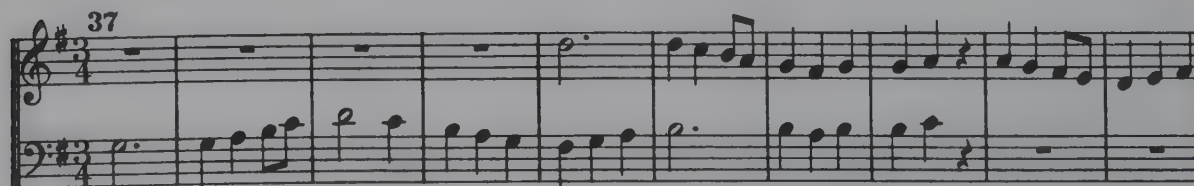
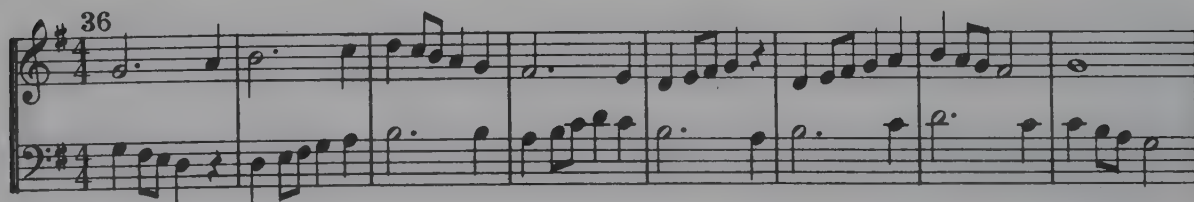
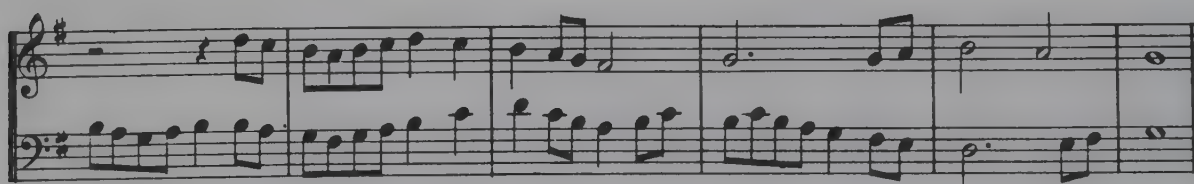
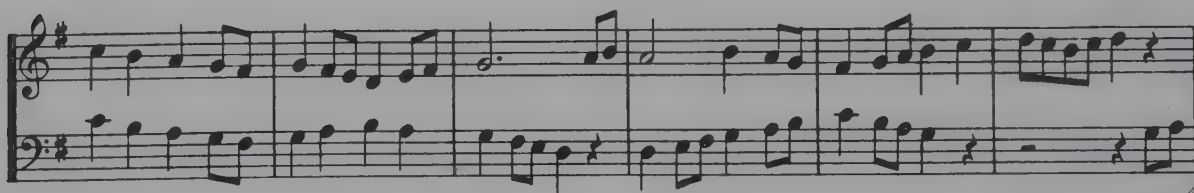
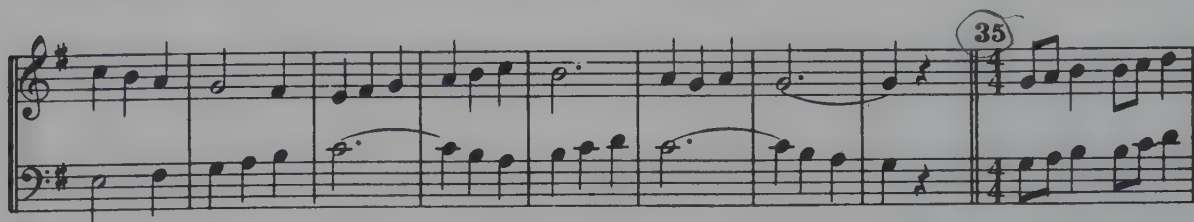
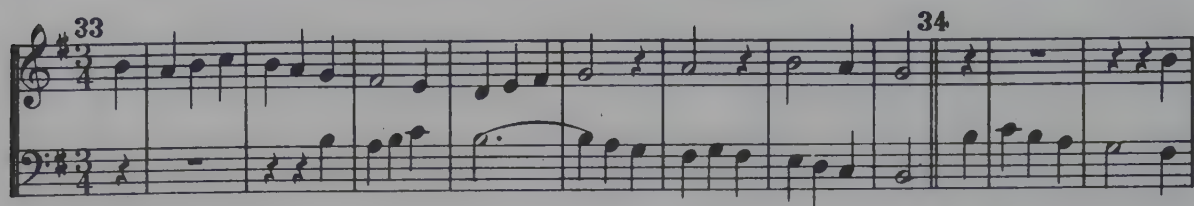
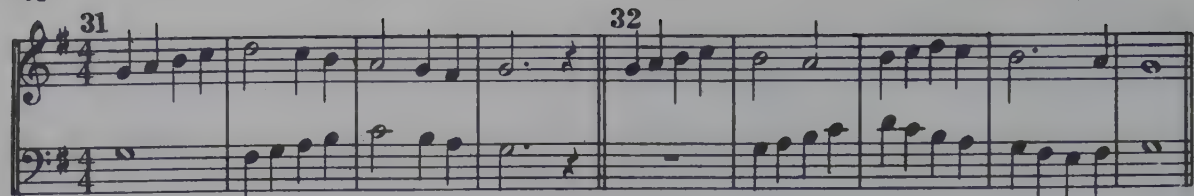
Handwritten musical notation for measures 27 and 28. Measure 27 continues with eighth and quarter notes. Measure 28 begins with a whole rest in the treble and a half note in the bass.

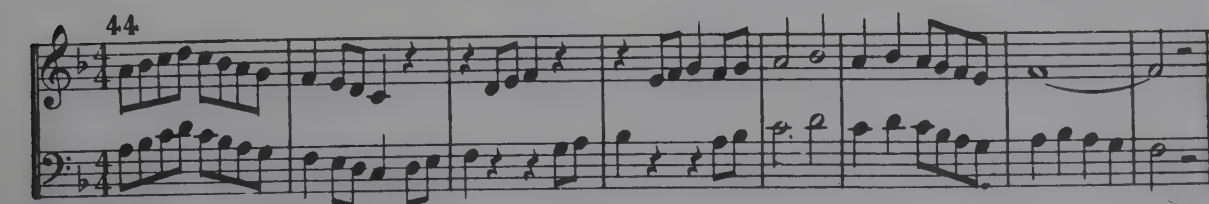
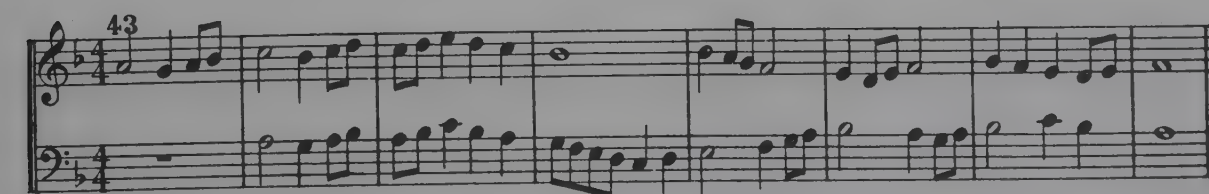
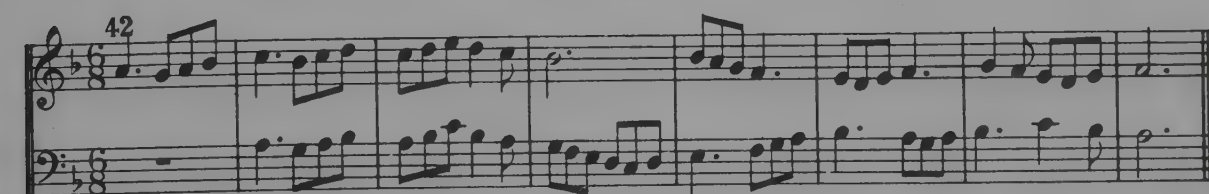
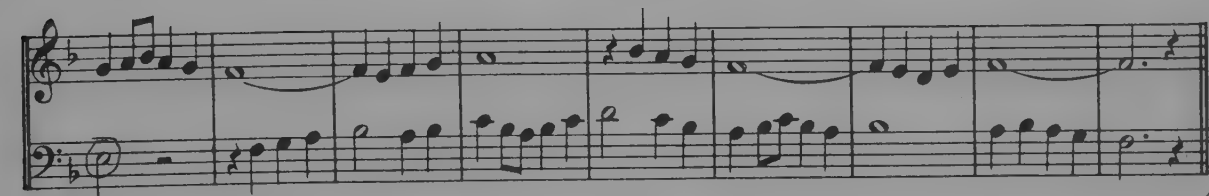
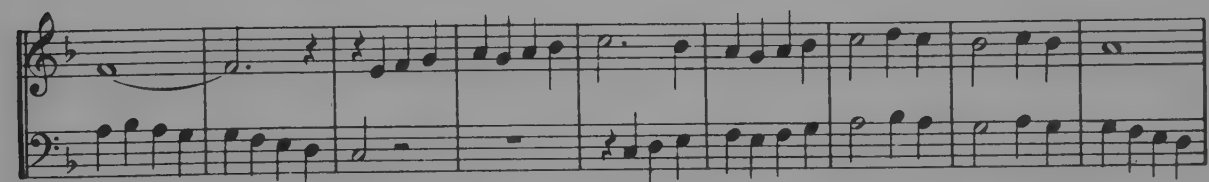
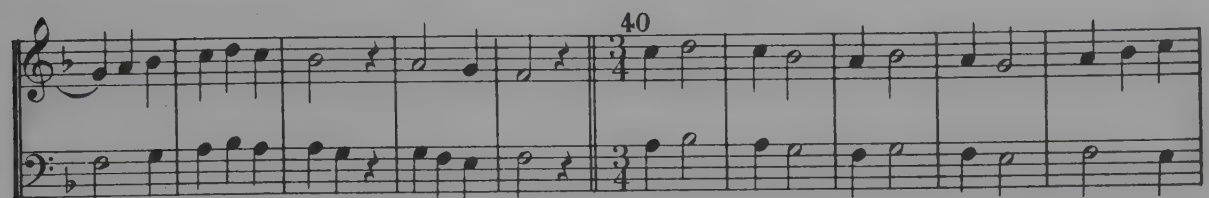
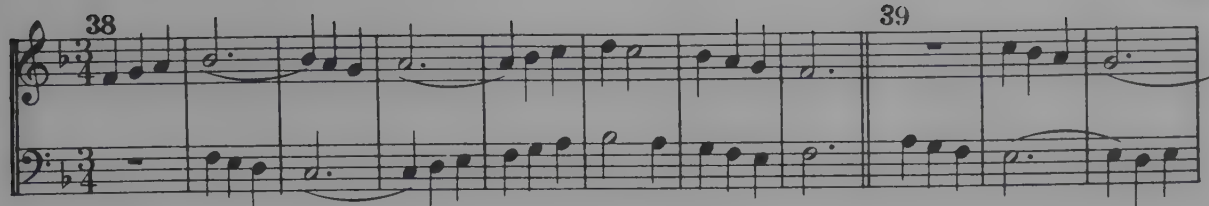
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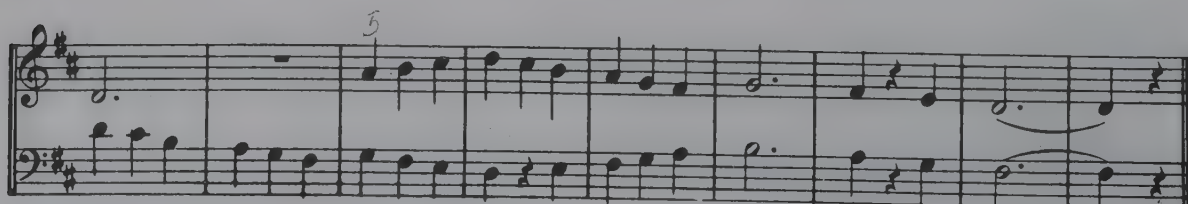
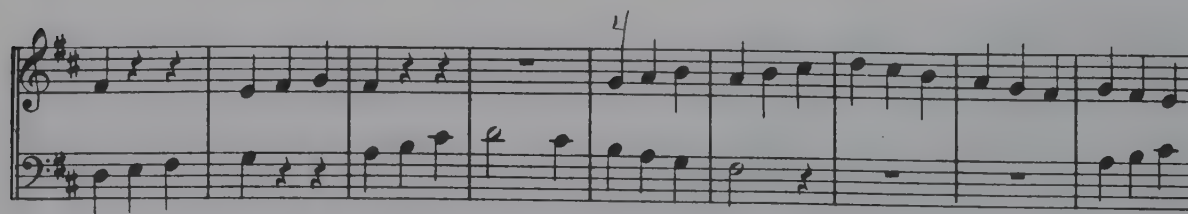
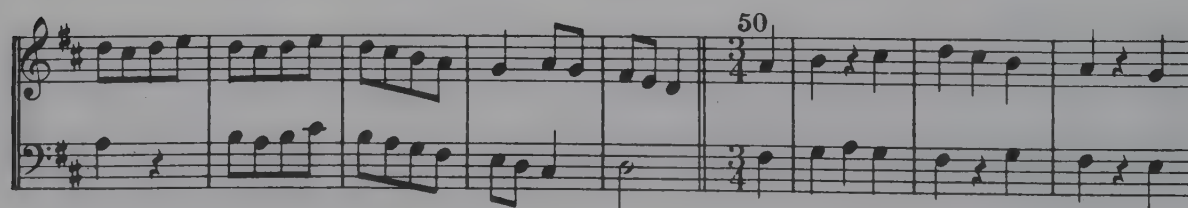
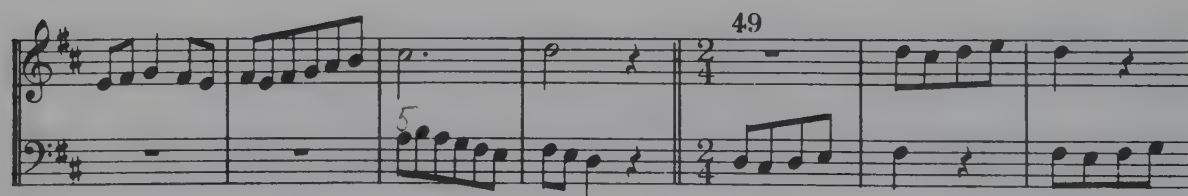
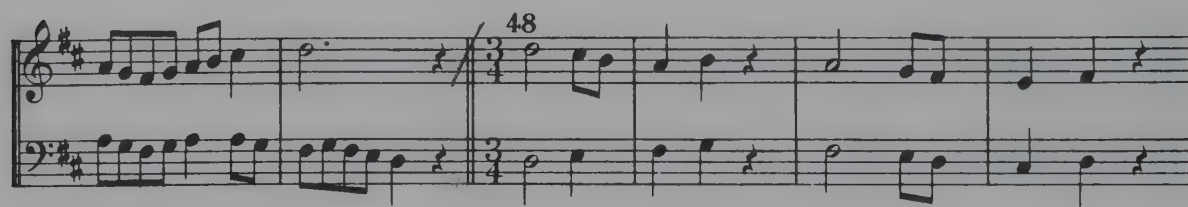
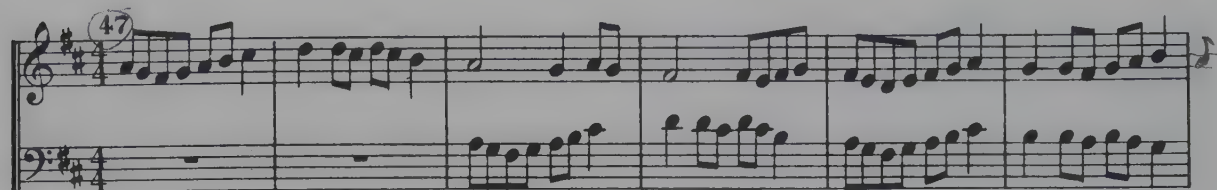
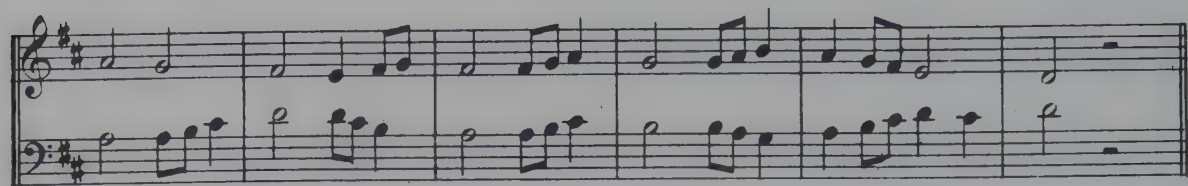
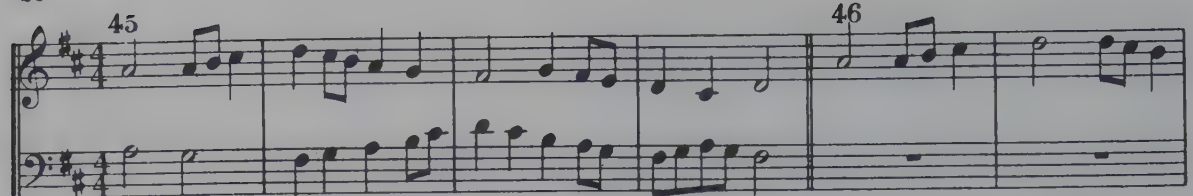
Handwritten musical notation for measures 28 and 29. Measure 28 continues with eighth and quarter notes. Measure 29 begins with a whole rest in the treble and a half note in the bass.

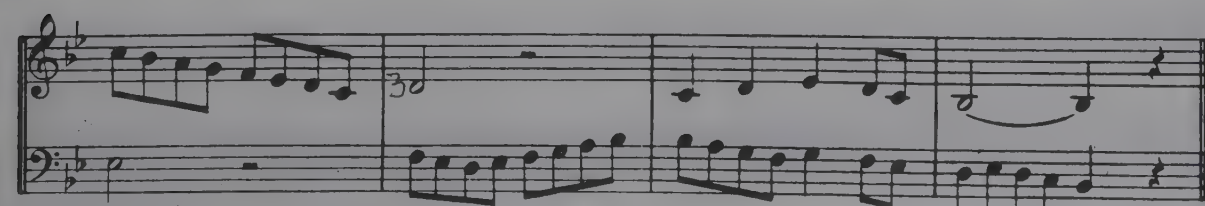
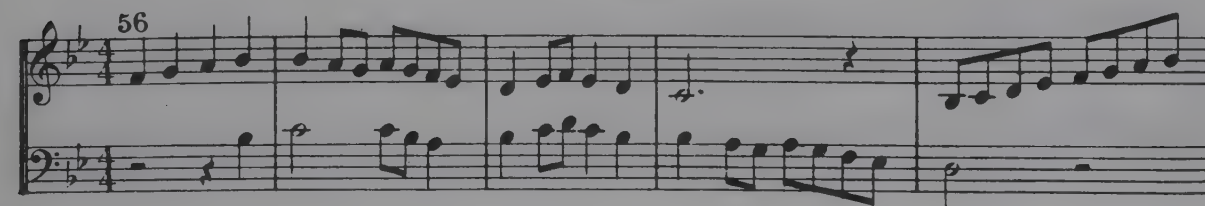
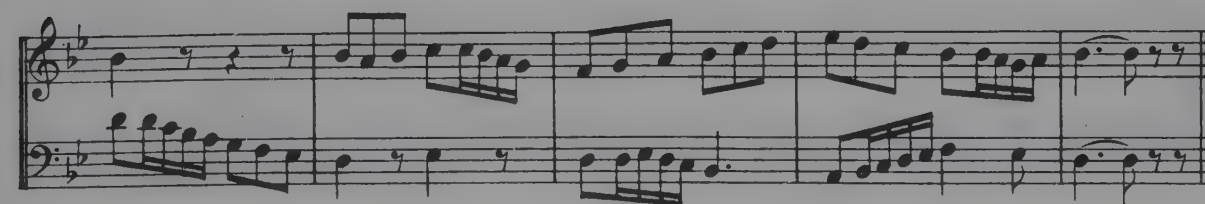
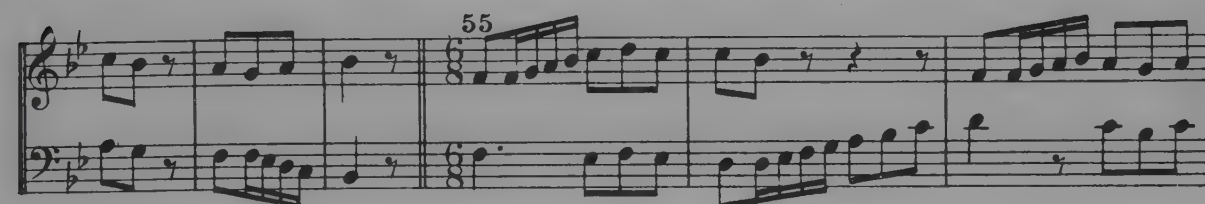
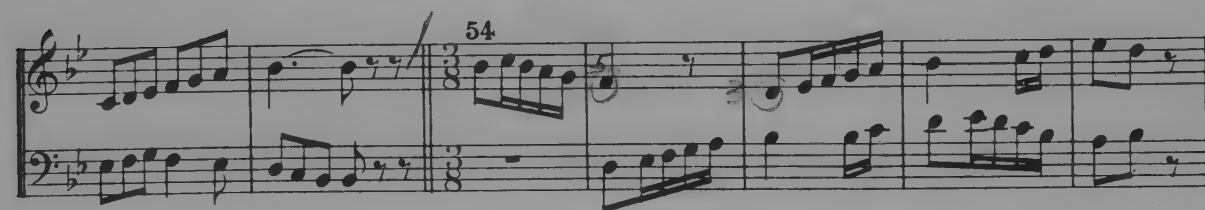
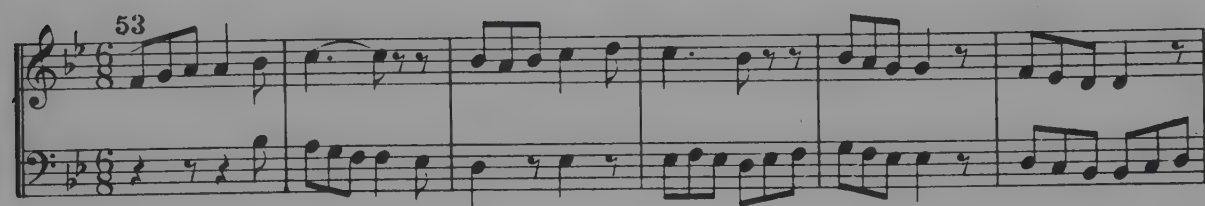
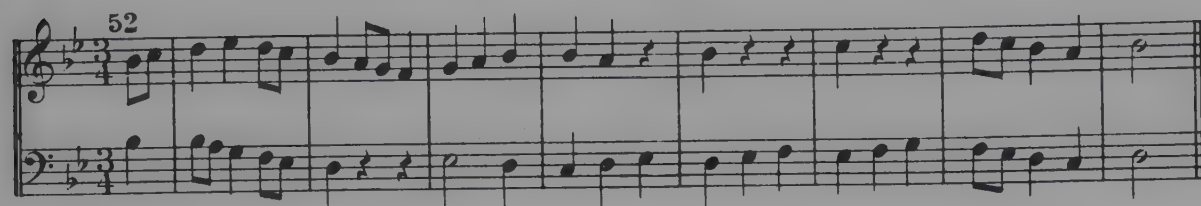
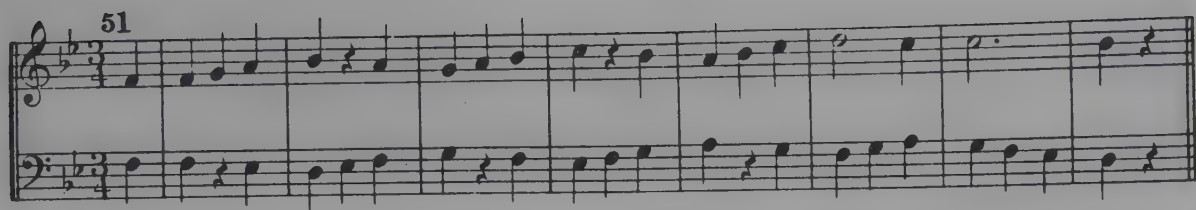
30

Handwritten musical notation for measures 29 and 30. Measure 29 continues with eighth and quarter notes. Measure 30 begins with a whole rest in the treble and a half note in the bass.









57

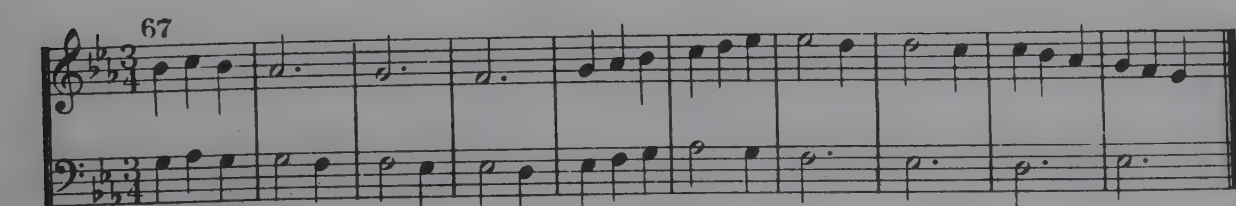
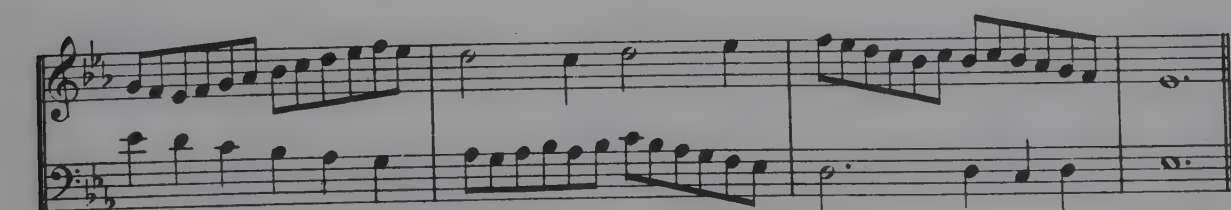
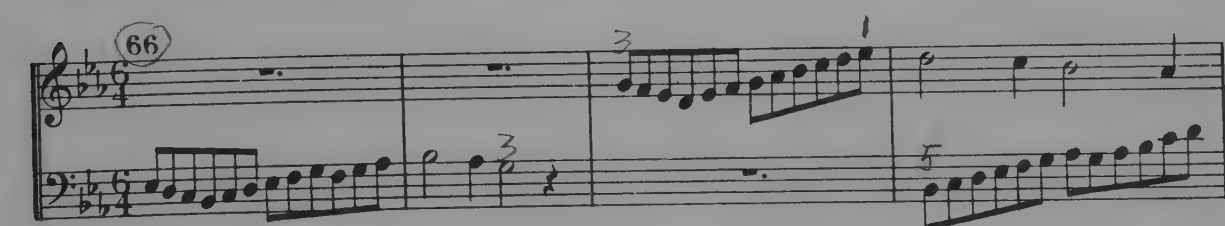
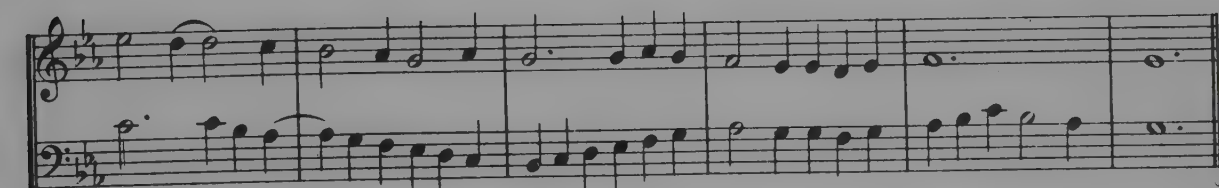
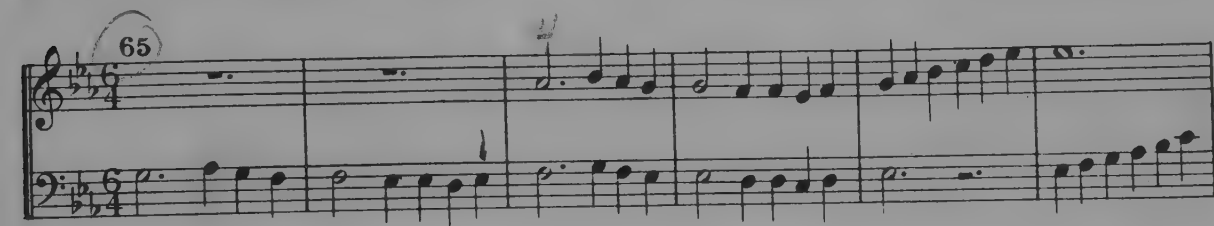
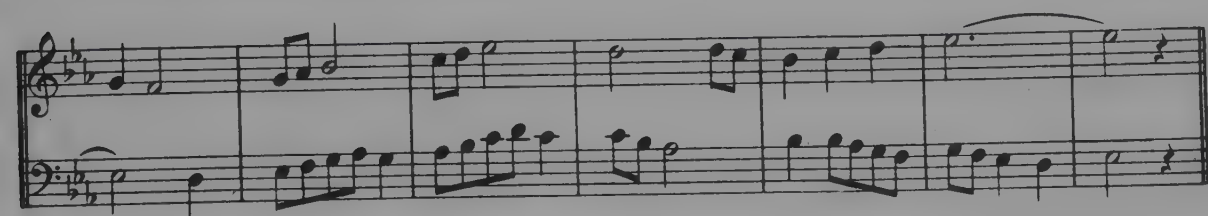
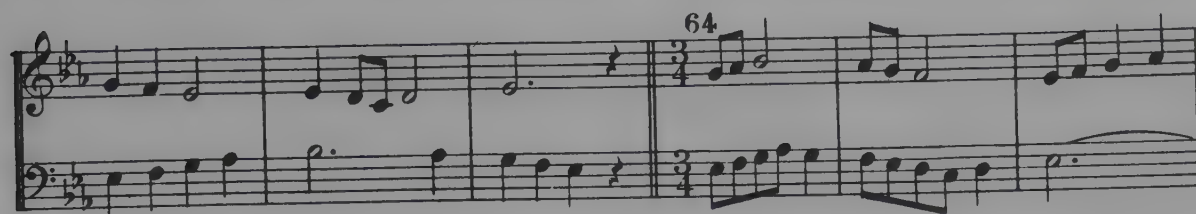
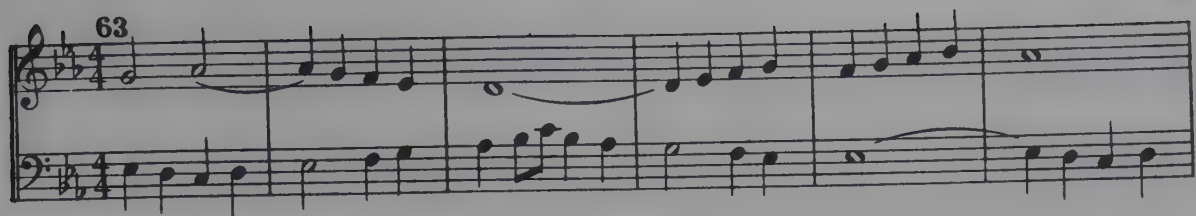
58

59

60

61

62



30 68 69

The musical score for 'The Rose Tree' is written for voice and piano. It consists of two systems of staves. The first system contains measures 68 and 69. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and quarter notes, with some measures containing rests. The piano part includes chords and single notes that support the vocal line.

70

Musical score for 'The Rose Tree' (Measures 70-73). The score is in 4/4 time, key of B-flat major (two flats). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, while the bass line features a mix of eighth, quarter, and half notes, including a descending eighth-note scale in measure 72.

71

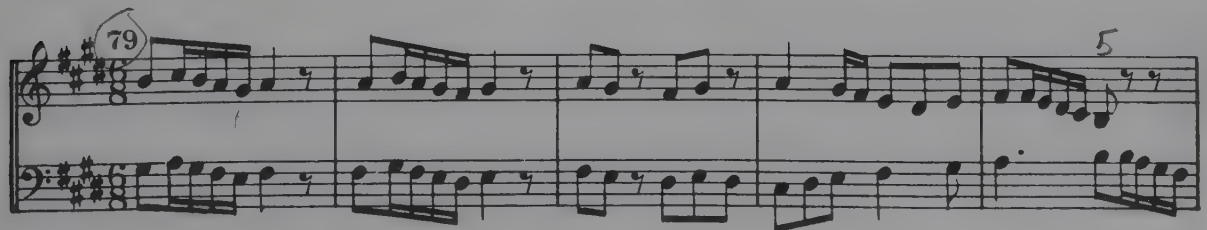
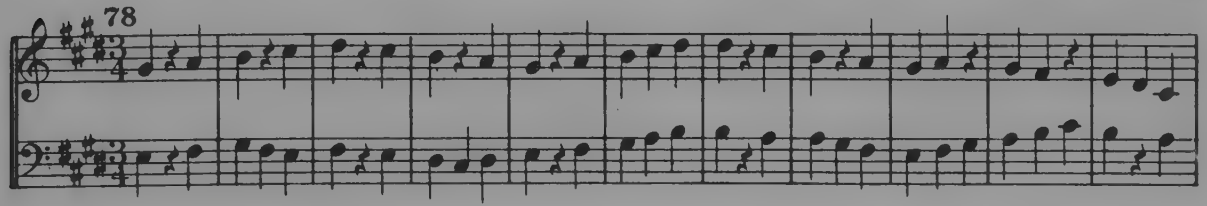
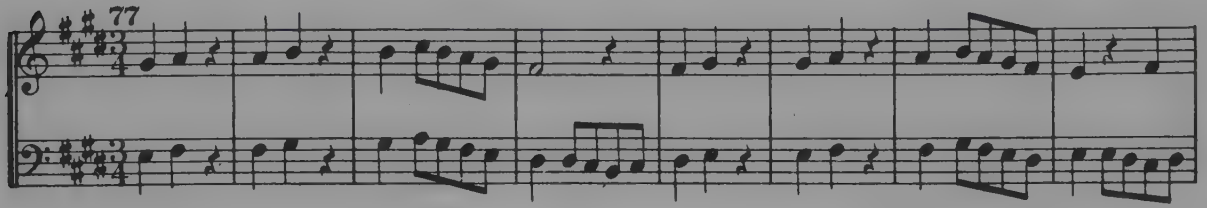
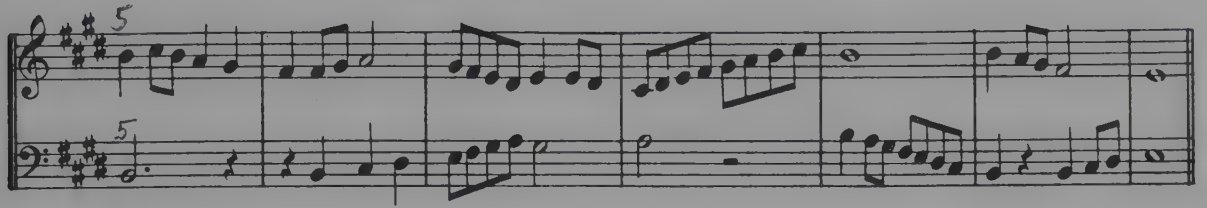
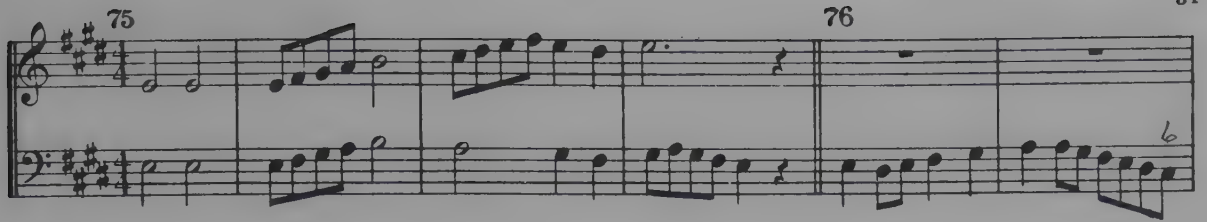
[illegible]

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, in 4/2 time. The key signature has two flats (B-flat and E-flat). The melody is in the Treble clef, and the bass line is in the Bass clef. The score includes various musical notations such as notes, rests, and fingerings (e.g., 5, 3, 5). The piece is marked with a '72' at the beginning of the first staff.

73

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is B-flat major (two flats). The time signature is 3/4. The score consists of two systems. The first system has four measures. The second system starts with a double bar line and a measure rest, followed by a measure with a treble clef and a 3/4 time signature, and then two more measures. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with quarter and eighth notes. The piano part ends with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, 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C138, D138, E138, F138, G138, A138, B138, C139, D139, E13



80

Handwritten musical score for measures 80 and 81. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure 80 features a treble staff with eighth and sixteenth notes and a bass staff with a half note and eighth notes. Measure 81 continues the melody in the treble staff while the bass staff has a whole rest.

81

Handwritten musical score for measures 81 and 82. In measure 81, the treble staff has a whole rest and the bass staff has eighth notes. In measure 82, both staves have eighth notes. The treble staff has a half note at the end of the measure.

Handwritten musical score for measures 82 and 83. Both measures show continuous eighth-note patterns in both the treble and bass staves. Measure 83 ends with a half note in the treble staff.

82

Handwritten musical score for measures 83 and 84. Measure 83 continues the eighth-note patterns. Measure 84 features a treble staff with eighth notes and a bass staff with eighth notes. The treble staff ends with a half note.

lungo op!

Handwritten musical score for measures 84 and 85. Measure 84 has eighth notes in both staves. Measure 85 features a treble staff with eighth notes and a bass staff with eighth notes. A circled note in the treble staff is marked with the handwritten text "lungo op!".

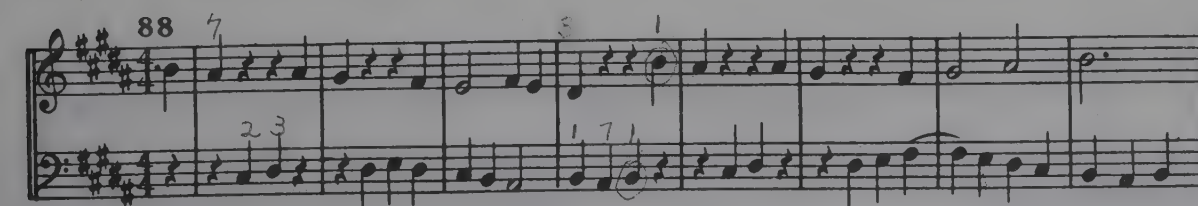
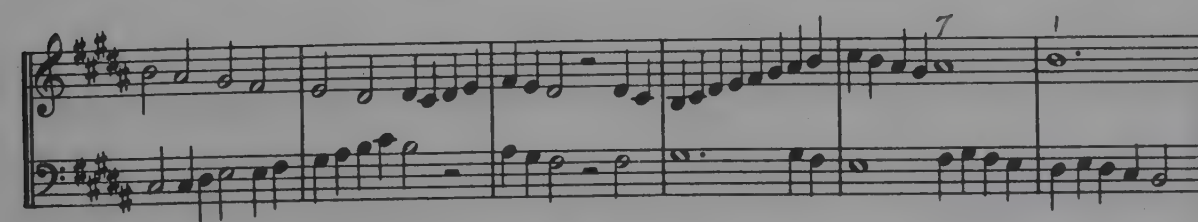
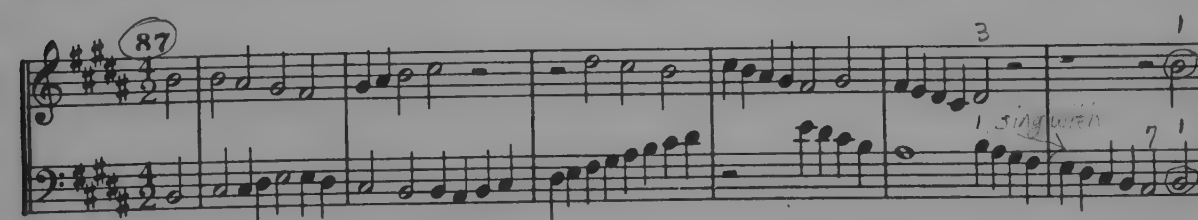
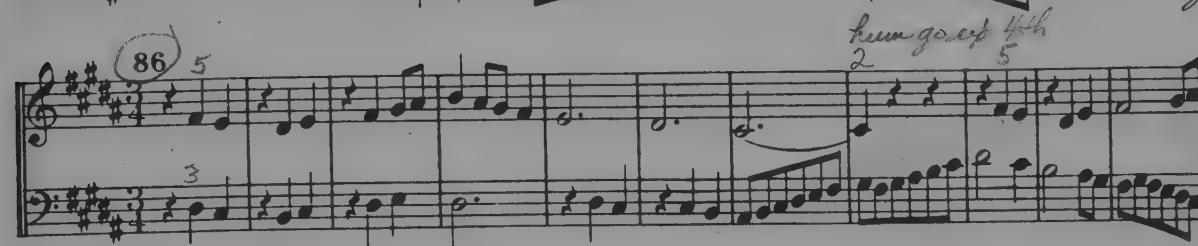
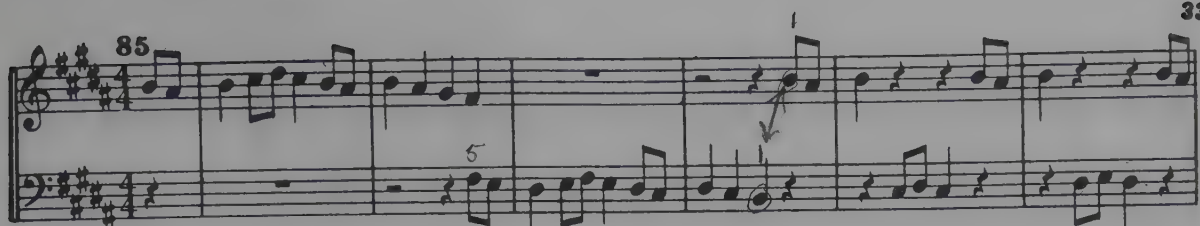
83

Handwritten musical score for measures 85 and 86. Measure 85 has eighth notes in both staves. Measure 86 features a treble staff with a half note and a bass staff with eighth notes. A slur is placed over the half note in the treble staff.

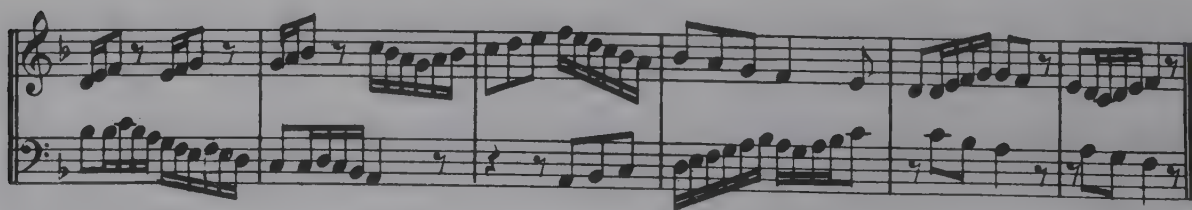
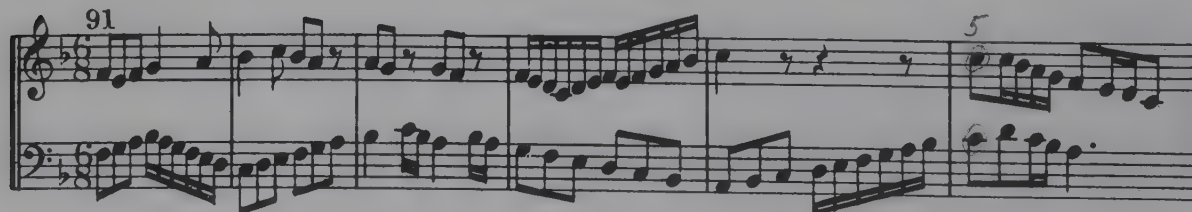
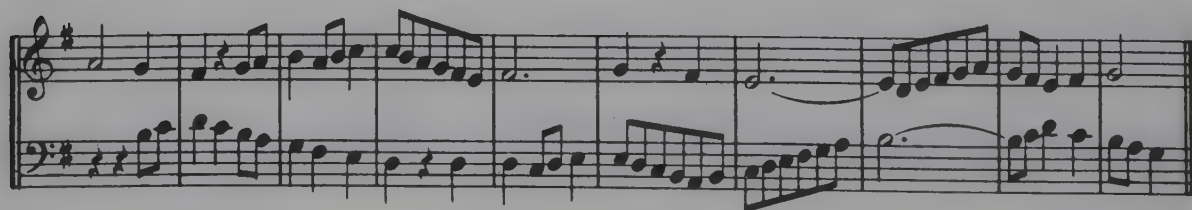
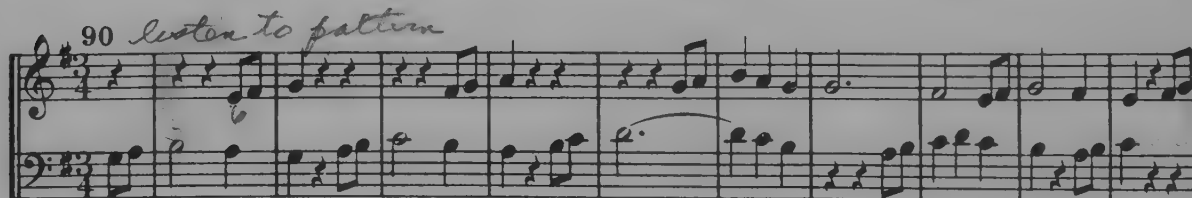
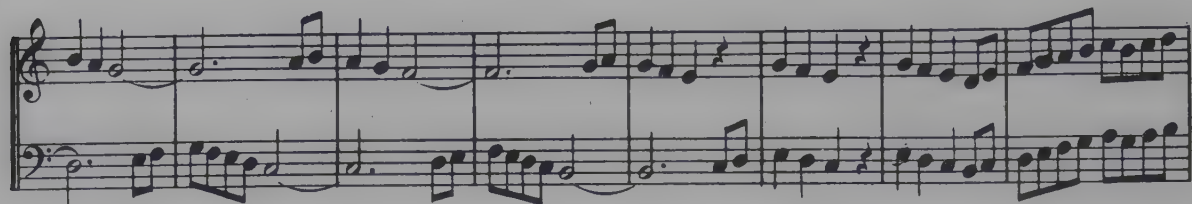
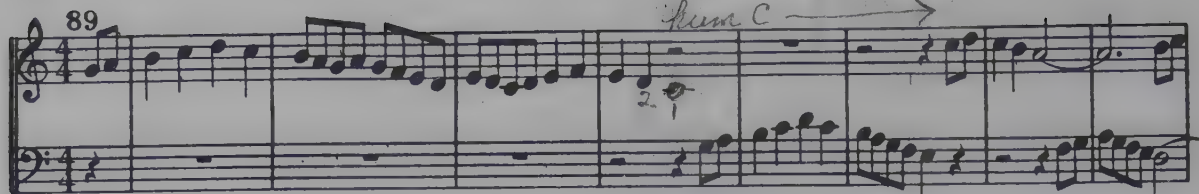
Handwritten musical score for measures 86 and 87. Both measures show continuous eighth-note patterns in both the treble and bass staves.

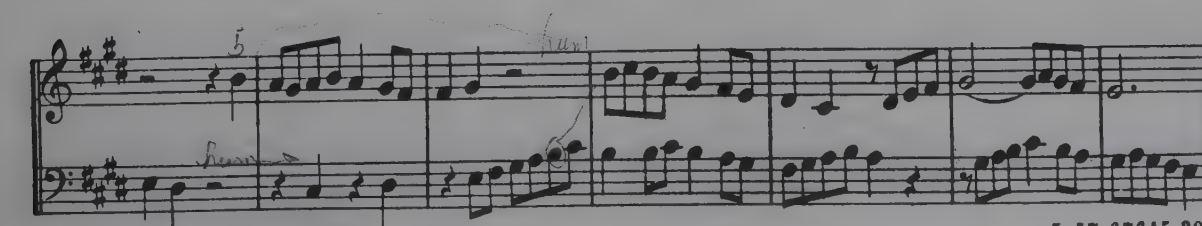
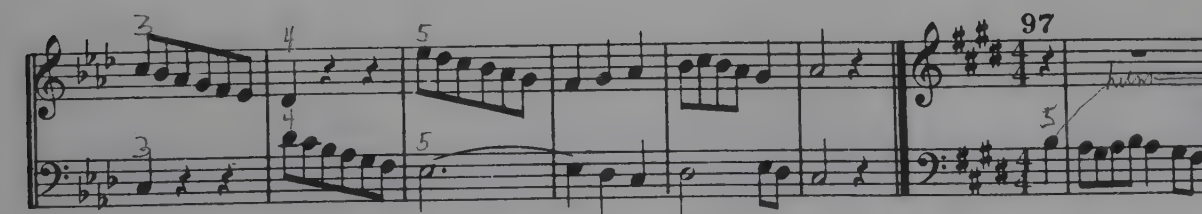
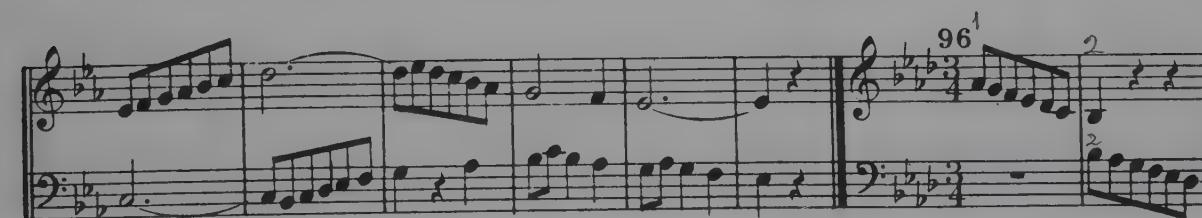
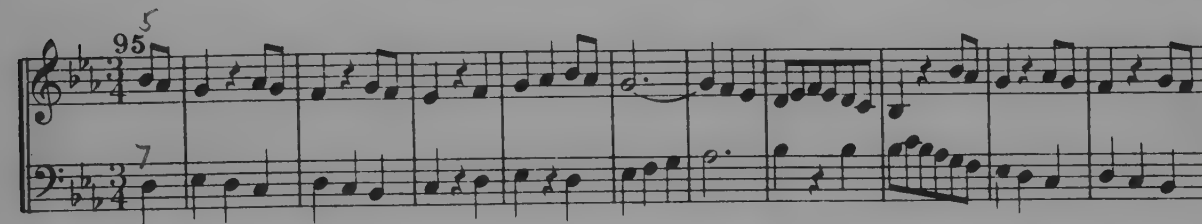
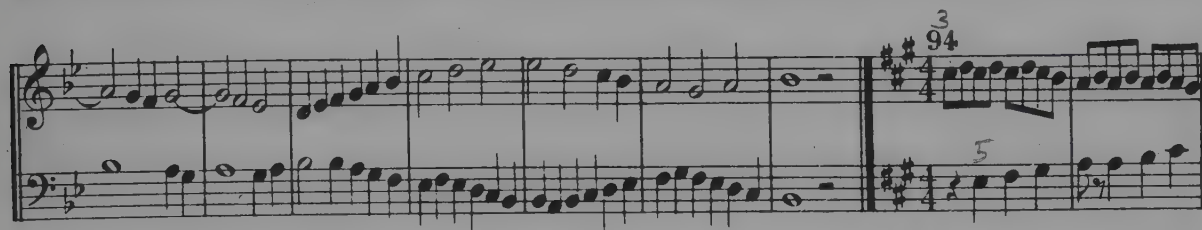
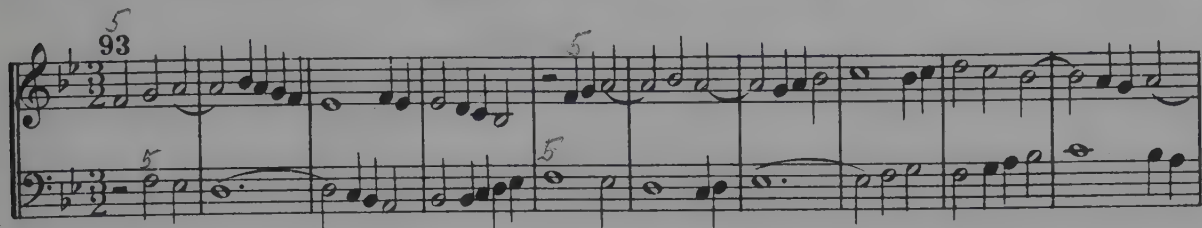
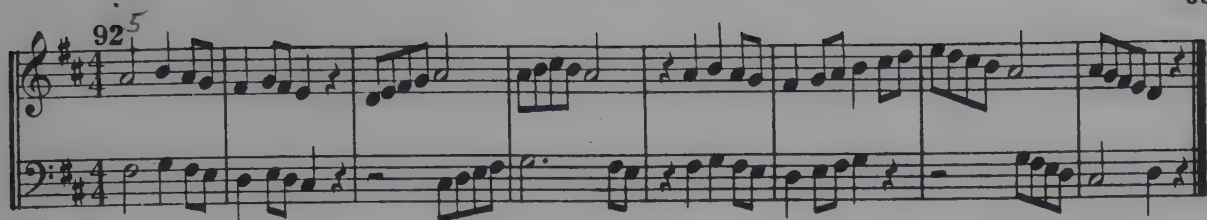
84

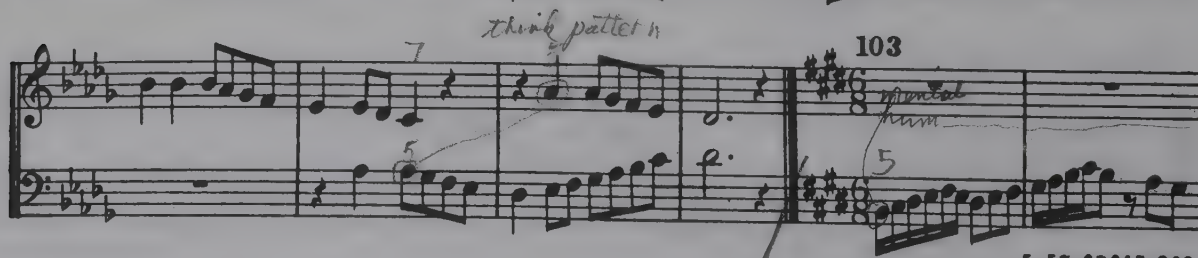
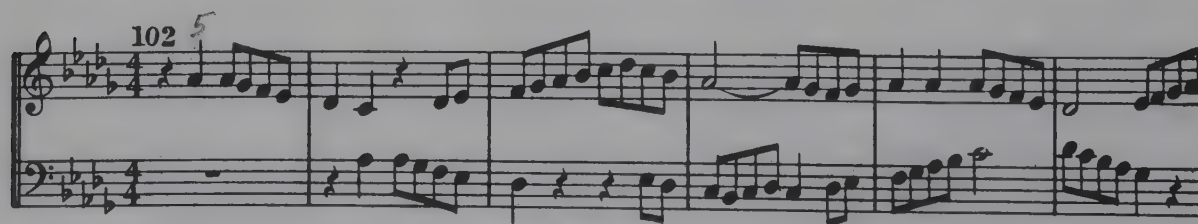
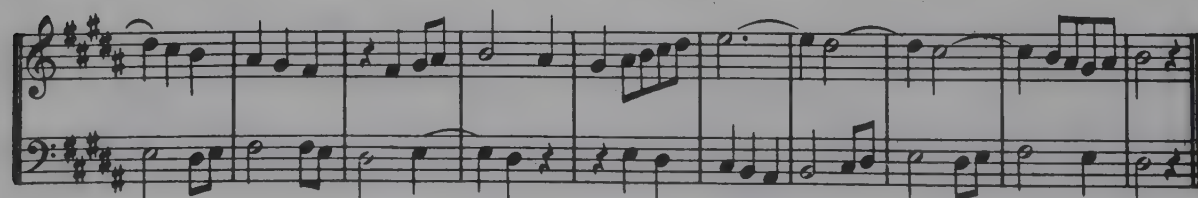
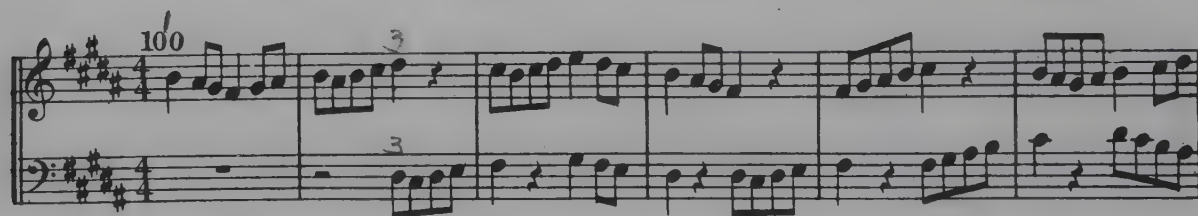
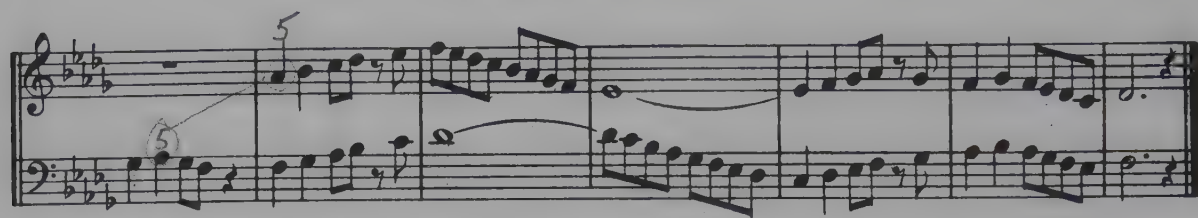
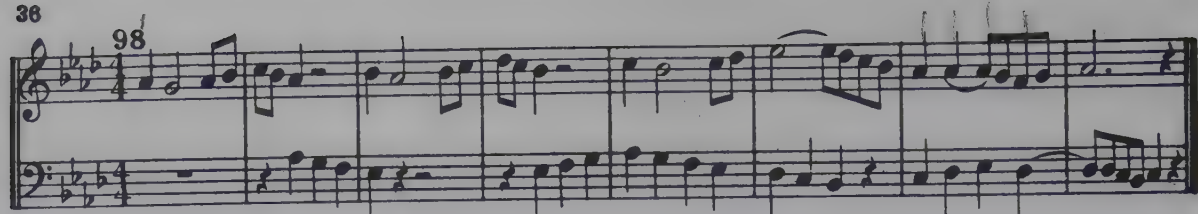
Handwritten musical score for measures 87 and 88. Both measures show continuous eighth-note patterns in both the treble and bass staves.



*hold note in head or
thumb C* →







same pattern repeated

Handwritten: *check him*

Handwritten: *5*

Handwritten: *3*

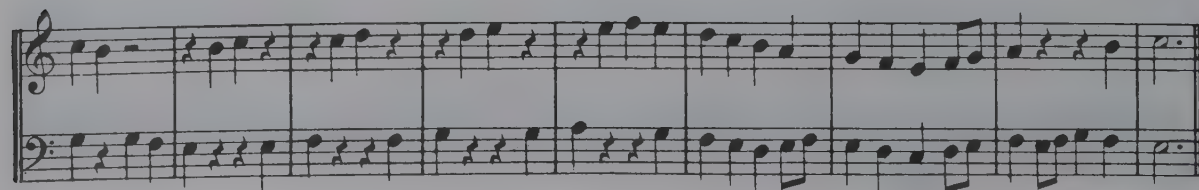
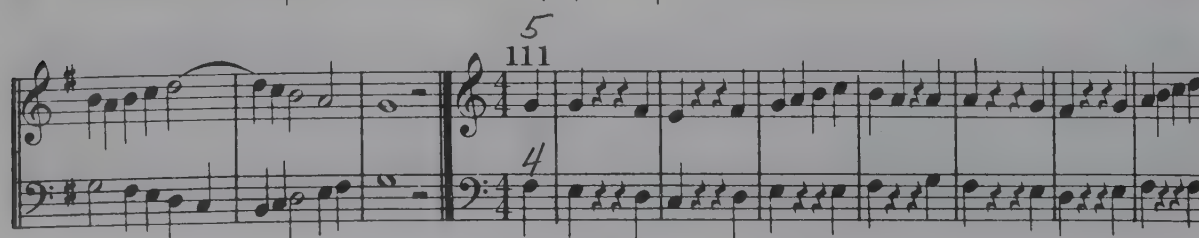
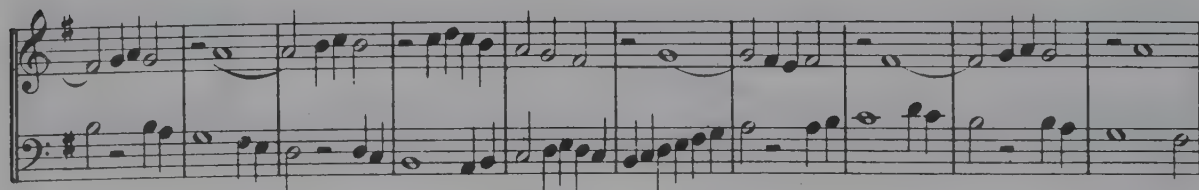
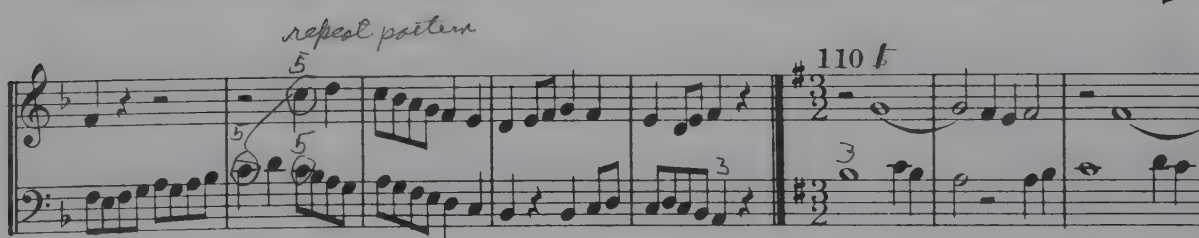
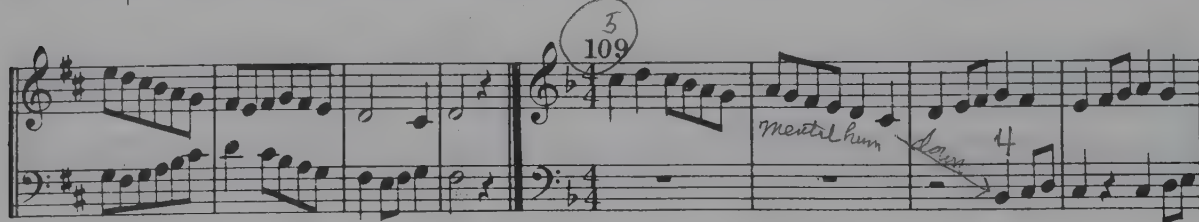
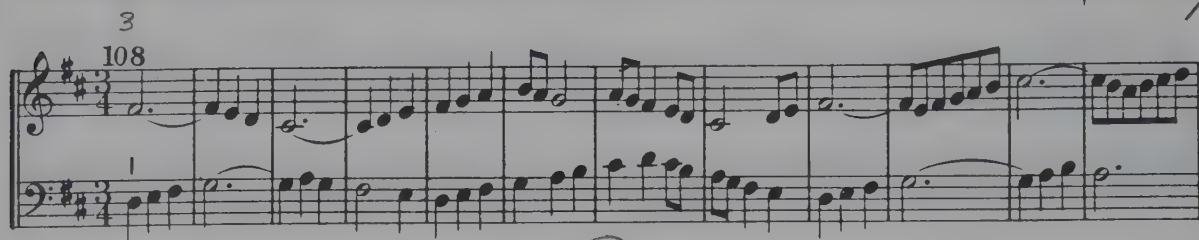
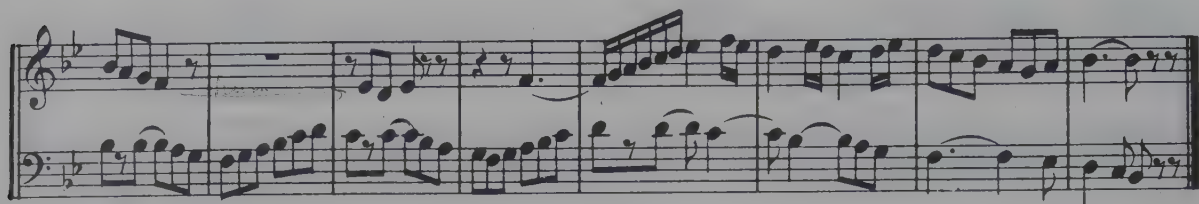
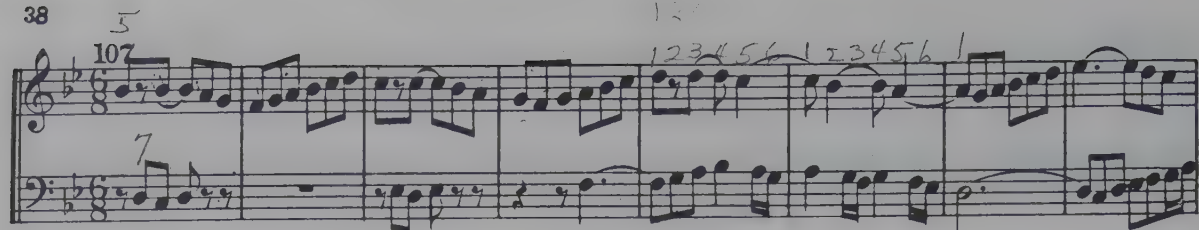
104

105

Handwritten: *3*

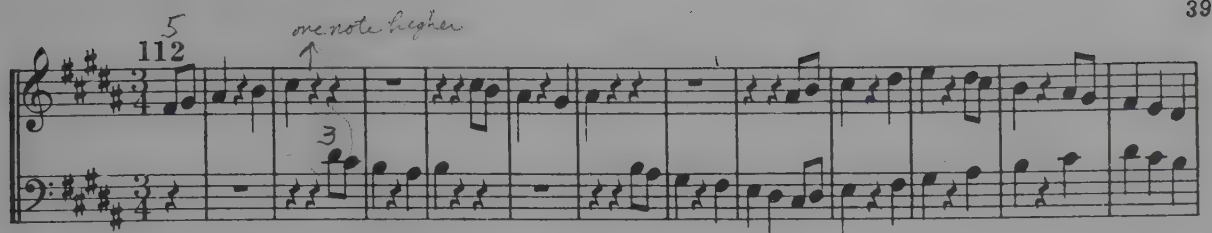
Handwritten: *5*

106



5
112

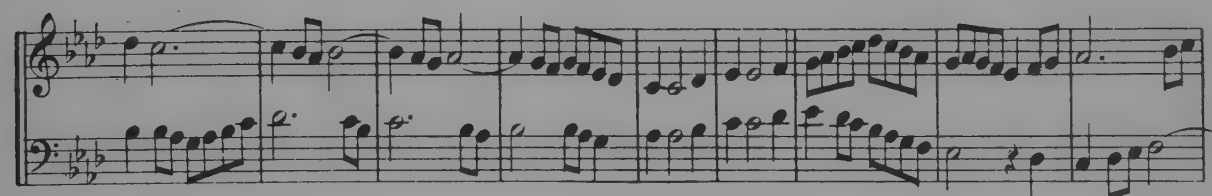
one note higher



113

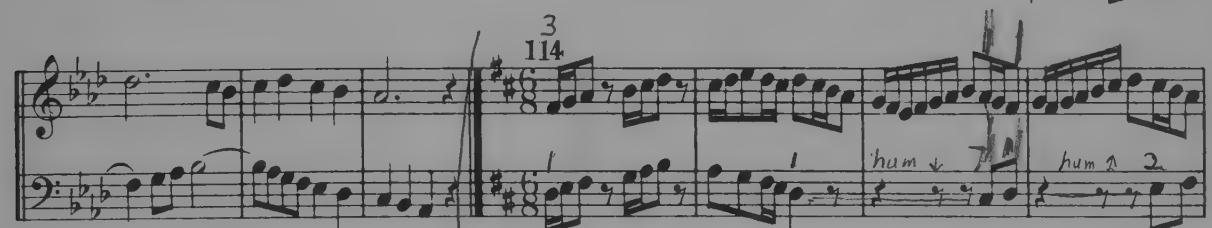


2



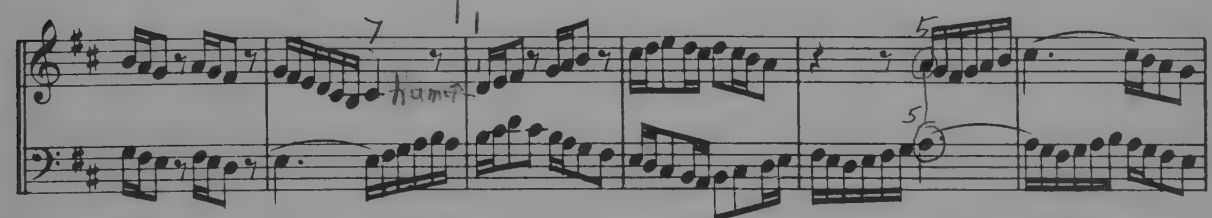
3
114

hum ↓ hum ↑ 2



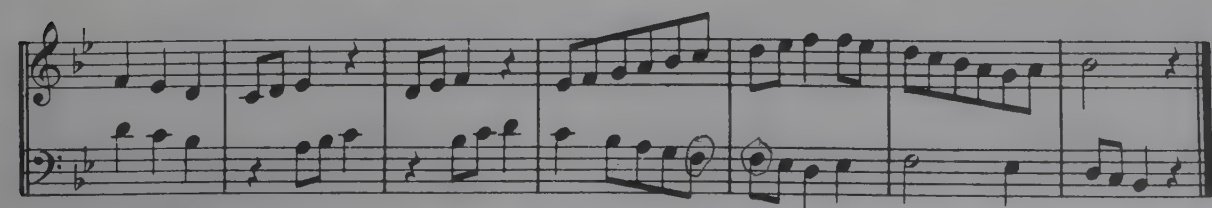
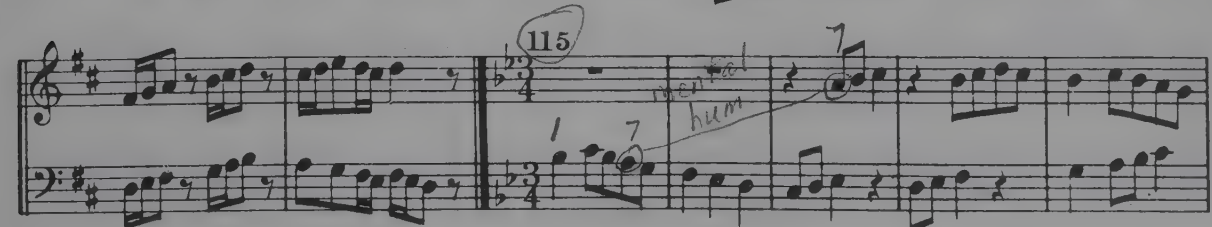
7

hum



115

mental hum



116

117

118

119



